



## SS splits RAEU blue

by Moira Ambrose

At last night's meeting Students' Council passed a motion withdrawing McGill from the national student movement in Québec.

McGill has withdrawn from le Regroupement des associations étudiantes universitaires du Québec (RAEU), a student organization that assembles various university students' associations to fight on both provincial and federal levels for education issues and against cutbacks.

Council decided to pull out of RAEU because they doubted the group's financial stability. The motion, presented by Vice President External Affairs Benjie Trister, read, "the financial statements of RAEU have been found, by a chartered accountant, to be not in accordance with generally accepted accounting principles, making it impossible to determine whether or not our fees have been utilized responsibly...McGill has contributed a very high percentage of the total fee revenue of RAEU and obtained minimal benefit."

Former RAEU executive member Marjorie Tyroler said at the meeting, "The existence of a national student movement can't be evaluated financially. It is irresponsible to pull out of RAEU right now because you (members of Council) are uninformed."

"If people don't know about RAEU it's because the V. P. External hasn't said anything. RAEU decisions are not expressed at McGill because the V. P. hasn't attended any meetings. This decision could put us (McGill) in isolation that could last several years," she said.

Before the meeting Tyroler distributed a letter stating her opinion that councillors were not sufficiently informed on RAEU's activities to take a decision on McGill's affiliation with the group. Tyroler's letter suggested Trister is not competent or conscientious in his executive position and that before McGill pulls out of one student group, it should have another alternative so the university does not lose contact with the Québec student movement.

Trister said he supported the motion to withdraw because problems exist in RAEU's political and economic structure and several other universities including Concordia and Bishop's have already left the group.



McGill maintenance staff picketed various locations around campus to protest 20 per cent wage roll backs planned by the provincial government.

— Joins public sector

## Staff walkout

by David Schulze

Québec Federation of Labour (FTQ) Local 298's workers walked out at McGill yesterday in conjunction with similar action by university employees province-wide. Between 375 and 400 McGill employees are unionized.

Support staff and nurses at most of McGill's teaching and affiliated hospitals (where medical students train) took part in a simultaneous walk-out by the public sector Common Front (Fédération des Travailleurs du Québec-Confédération des Syndicats Nationaux-Central de l'Enseignement du Québec). Members of the Fédération des affaires sociales are ignoring a court injunction against the strike.

Close to home, nurses at the Royal Victoria Hospital were virtually the only public employees in the province staying on the job. The Royal Vic's service employees did stage an effective two hour demonstration but were prevented from a

full walk-out by complications in their current re-affiliation to the CSN.

Local 298's picket lines went up early this morning, but due to the size of the campus and rotating shifts of picketers, lines seemed sparse and far-flung. Some staff and students respected the picket lines; many were simply kept away from the campus by the transit maintenance workers' strike.

"We're trying to keep a low profile," one picketer at the Roddick Gates admitted as trucks drove past the line.

"...And we're doing a good job!" another union member added sarcastically, amidst laughter.

Even a postal worker drove his truck through the gates.

Though they are actually part of a university's employee front, Local 298 members and their 10,000 colleagues around the province timed their action to coincide with that of the 200,000 member public sector Common Front for maximum impact.

The provincial government's application of Bill 70 to university support staff has in effect made them public sector employees. It reduces wages by 18.89 per cent for three months as of December 1 1982, forbids strikes during that time and wipes out an automatic 2.8 per cent wage indexation at the end of the contract. When negotiations begin again March 1, wage increases will be calculated from levels already reduced by nearly 20 per cent.

Regarding repercussions for employees taking part in the illegal walk-out, university spokesperson Hugh Mitchell would only say: "Individual managers will take the necessary reaction as a result of the strike."

Local 298 has given its union a mandate for a general strike in a vote. The Common Front unions now expect to be launching a general strike in the last week of November and the university employees will probably do the same.

One member explained: "Until there's a break-through at the Common Front level, there won't be a break-through at the sectoral (university sector) level and until it's decided at a sectoral level, it won't be decided at McGill. If they get it, then we'll have something to fight for and if there's any kind of 'apport' (between the university employees' front and the Common Front) they'll hold out till we get it."

## Straight-mate club hates?

by M. Fred Methot

The Student Society's Joint Management Committee (Council's financial committee) announced a deficit in their third budget report at last night's council meeting.

Engineering representative Dan Macoosh questioned the revised budget listed for the Students' Society handbook. The JMC report showed a deficit of \$6,214.

Vice President-Finance David Sinyard blamed the deficit on the depressed economy and competition for advertising revenue from the Daily handbook.

The JMC also issued a policy recommendation on Students' Society organisations and publicity. From now on, all functional groups, activities and committees will have to identify themselves in all advertising as Students' Society organisations.

Studsoc Vice President Internal Bruce Hicks made clear that listings in the Daily's Today column would be exempt and this policy will be executed with discretion. Penalties for non-compliance include the suspension of the group's budget.

The Executive Committee's report to council mentioned the adoption of the constitution of Heterosexual McGill.

Councillor Colin Tomlins objected to the action on two

grounds: that the proposed constitution contains a clause giving special powers to the new group's executive in cases of emergency, and that the clause on the purpose of the organisation was too vague.

"The only actions I've seen from this group are the printing of buttons and the issuing of sexist and homophobic statements," Tomlins said.

Hicks defended the group by stating that the only criteria for constitutions is that groups be acceptable to Society policy.

## Top judge at McGill moot

by Erika Rosenfeld

Canadian Supreme Court Justice Brian Dickson mediated a debate on the constitutionality of Bill 101 in McGill's moot court Saturday.

The judge could not, however, express an opinion on the charter because the Canadian judicial system has not pronounced on the bill since the new Charter of Rights was enacted in April.

However, Justice Amnédée Monét of the Quebec Court of Appeal, Québec's highest court, did question a student's suggestion to use American precedents for freedom of speech rulings.

"Do you really think we should look for our inspiration

The Executive report was accepted by council.

Vice President-University Affairs Peter Dotsikas spoke on the need for better communications between councillors and their faculties. He also reported on the current condition of negotiations over the Society's share of bookstore profits. In other business, Council adopted resolutions calling for a full disclosure of residence finances, to determine whether the university makes a profit with it, as has happened in the past.

from south of the border?" he asked.

McGill law students, in a debate sponsored by the Québec and Montréal bar associations, spoke on precisely the questions which should come up soon in provincial and federal courts.

Roger Cutler, representing the federal Minister of Justice, said a language restriction on commercial signs is inconsistent with the "freedom of expression" guarantee in the Charter of Rights. It is, he said, the "supreme law of Canada."

Michel Larivière, who won the prize for best written argument, represented the Québec Minister of Justice, arguing that

please turn to page 6



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## Today

### Film Society

Tonight: *Fantastic Voyage* at 8 pm in L132 for \$1.50.

### SOLIDARNOSC

Danuta Nowakowska, leader of Solidarnosc (in exile) on "The Resistance to the Martial Law Regime" and "The Role of Women in the Struggle of the Polish People". Union 425, noon.

Dept. of Russian and Slavic Studies  
Last week for seats available for trip to USSR. Contact the Dept. 392-4610.

### Alpha Gamma Delta

A women's fraternity, invites you to come over for tea or coffee, between 3 and 5 p.m. 3547 University apt 11. All undergrad. women welcome.

### P.C. McGill

If you want to help M.A.G. Massimo Bergamini, meet at 6 p.m. Leacock lobby. German Students' Assoc. Stammlisch! From 9 pm on at the Cafe Prag at 1433 Bishop St. Come practice your German. Everyone welcome.

### Student Liaison Project

Two informational meetings for volunteers from the residences. 7:30-8 p.m. in Molson Hall lounge for co-ed residents, and 8:30-9 p.m. in RVC lounge for RVC residents. Please know the date you're going home for the holidays.

### McGill Shastri Ctte.

Professor Arvind Sharma, Dept. of Religion University of Sydney, on "Gandhi and Satyagraha". 4 pm, Room 111, Birks Bldg. McGill Shastri Ctte.

Dr. B.N. Goswamy, chairperson Dept. Fine Arts Punjab University, on "Painters of the Punjab Hills". 7:30-9:30 pm, McIntyre Medical Bldg, Room 521.

### McGill Drama

*The Waltz of the Toreadors* by Jean Anouilh (in English) at 8 pm in Moyse Hall, Arts Bldg. Tickets \$4.50/\$3.50. Reservations 392-4637 between 3-7 pm.

### Remembrance Day Service

10:50 a.m. in the University Chapel, Birks Bldg, 3520 University.

### Tuesday Night Cafe

Presents Three One Acts - *With A Bit of Lime* by James Nadler, *Both of Us* by Shawn Goldwater and *Spectral Heart* by Joe Masrour. In Players Theatre, the Union Bldg. 8 pm. Students \$2.50, General Public \$3.50. Reservations: 392-4637.

### Environmental Society

No meeting today, but there will be a table of greenpeace stuff to sell in the union lobby.

### Dept. of Anthropology

Dr. Peter Skalnik, Groningen, The Netherlands, will speak on "Nanumba chieftancy: conflict with the Konkomba and the decay of Ghana". Leacock 738, 4:30-6:00.

### Players

Auditions for Players' February production of *The Tavern* start Monday at 1 p.m. (Union 425) and 6-9 pm (Blueroom). Watch next week's today columns for further notices.

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- *Capitalism for Beginners*, by Lekachmen and Van Loon

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the supplement

# Litton action: a remembrance day reminder

by Bronwyn Chester and Colin McKay

Sixty-three years ago on Armistice Day, November 11, 1919, the leaders of the victorious states promised that this would be the war to end all wars.

Today over 200 people are re-claiming Remembrance Day. They are remembering the over 150 wars fought since that first Remembrance Day. And they are remembering that wars are not fought by people alone; they are fought and facilitated with arms.

"Let us make Remembrance Day a time to say: 'To Remember Is To End All War' and 'To Remember Is To Resist,'" they say.

"They" are the people who are congregating at Litton Systems in Rexdale, near Toronto, early on this Remembrance Day morning. Their purpose: to interrupt production at Litton for all of Remembrance Day. Their method: to block all gates with their bodies to prevent the employees from entering. The anticipated results: mass arrests for trespassing on Litton property and failure to interrupt production.

Why this action, this method, these results?

To understand this action is to understand the nature of civil disobedience and its particular expression in the form of non-violent direct action.

The term 'civil disobedience' was first coined by the American philosopher, Henry David Thoreau in his 1849 essay, "Civil Disobedience". Thoreau wrote the essay after spending a night — only one night much to his dismay — in jail, for refusing to pay taxes.

Thoreau held that "it (the state) can have no pure right over my person and property but what I concede to it." He was morally opposed to Massachusetts' (his home state) tacit support of slavery and the American war in Mexico and refused to 'concede' his money to the tax collector. This 'illegal' but 'moral' act — an act based on conscience — he called civil disobedience.

But Thoreau recognized that one person could not reverse the law of the state, even one as vocal and prolific as himself.

"There are thousands who are in opinion opposed to slavery and to the war (the war with Mexico), who yet in effect do nothing to put an end to them; who esteeming themselves children of Washington and Franklin, sit down with their hands in their pockets, and say they do not know what to do, and do nothing, who even postpone the question of freedom to the question of free trade, and quietly read the prices-current along with the latest advices from Mexico, ..., they hesitate, and they regret, and sometimes they petition; but they do nothing in earnest and with effect," wrote Thoreau.

There are hundreds of thousands throughout the West who are prepared to act 'in earnest and with effect' — through civil disobedience. They are the English women holding peace camps where the Cruise missiles are to be deployed in England. They are the West German youth refusing to do their military service. They are the Americans refusing to pay defense taxes. They are the Canadian workers refusing to handle uranium to be sent to Argentina.

At today's civil disobedience gathering against Litton Systems and the federal government which is subsidizing Litton to the tune of \$24.6 million Canadian tax dollars, Québécois, Canadians and Americans will be acting with their 'consciences' and not according to the law.

They believe that Canada's construction of the guidance system for the American Cruise missile is Canadian support for American "nuclear holocaust preparations."

The Cruise missile, 18 metres long and 2.3 metres in diameter, is a pilotless, computerized airplane which can carry a nuclear warhead fifteen times as powerful as the Hiroshima bomb. Because it flies at low altitudes which are undetectable by radar, it is considered a first strike, as opposed to a defensive or deterrent, weapon. The Cruise is considered to be one of the principal weapons for Reagan's 'limited' nuclear war in the European 'theatre', where the 464 missiles are to be deployed in 1983.

200 people coming from Montreal, Ottawa, Kingston, Peterborough, Guelph, Syracuse and Toronto are organized in 'affinity groups.' The term 'affinity group' is a translation of the Spanish *grupo de afinidad*, the name of the organizational cell devised by the Spanish Anarchists during the fight against fascism during the 1930's.

While today's affinity groups are different from the Spanish original, their

basic characteristics remain.

"Affinity groups are intended to function as catalysts within the popular movement, not as 'vanguards,' they provide initiative and consciousness, not a 'general staff' and a source of command ... and can easily be regarded as a new type of extended family, in which kinship ties are replaced by deeply empathetic human relationships — relationships nourished by common revolutionary ideas and practice," writes Murray Bookchin, ecologist and historian of Anarchist movements.

Of the ten affinity groups at Litton, some, like the Montreal group and a Toronto high school class, were formed explicitly for this year's Litton action. Others, like the Public Interest Research Group's (PIRG's) from Guelph and Peterborough, the Women's Action for Peace, and a housing co-operative from Toronto have been together for months or years.

Their individual affinities encompass a variety of concerns on the environment, nuclear energy, aggression against women, the oppression of gays, and housing. The issue of Canada's participation in the arms race brought them all together around Litton last November 11 when they formed the Alliance for Non-Violent Action (ANVA).

"Shit, we're all doing the same work, why don't we keep in closer contact, so we can refer to each other's resources and skills necessary in our own actions" said ANVA member at last November's action. Out of this shared feeling ANVA was born.

ANVA is a "geographically dispersed collective of groups and individuals who gather together (on a monthly basis) to plan, organize and participate in education and events for non-violent action. Their focus is on "resistance to expressions of militarism and other forms of oppression, based on decentralized and collective decision making."

ANVA's strategy is to organize public, non-violent actions and to develop educational materials, resources and projects. Actions include fasting, leafletting, dialogue, public demonstrations, boycotts, tax resistance, street theatre, civil disobedience.

"Civil disobedience can act to dramatize the urgency of a particular issue and our commitment to resisting it; it can deepen political consciousness through exposing us to another form of institutional violence (jails); it confronts the morality and 'legality' of state-sponsored, official violence; and it deepens the struggle in our lives to take responsibility for our individual and collective behaviour."

ANVA has established a resource and education centre in Peterborough with a wide selection of American, Canadian and Latin American periodicals on peace, disarmament and direct action and are starting to communicate with European movements.

Their organizing work has included training people to work in communities to help them set up their campaigns. These people would then function as a collective of ANVA resource people.

Twenty Montrealers have been organized into an affinity group by ANVA's Montreal resource person, Tom Schroeter. They met for the first time three weeks ago at an all-day workshop on civil disobedience.

After this intense exposure to civil disobedience, its history, philosophy and action, and to the purpose and functioning of the affinity group, the group decided whether they would go to Litton and, if so, in what capacity.

When the affinity group is in action there is a need for some people to organize transportation, food, and childcare; to do 'jail-support' — asking after those people jailed and making any necessary arrangements for them, as well as partaking in the actual civil disobedience.

Right now, those that have chosen to do 'C.D.' may be blockading a Litton gate, they may have already been arrested and in a police holding cell, or they may be waiting at the Skyline Hotel, near Litton, to relieve another affinity group.

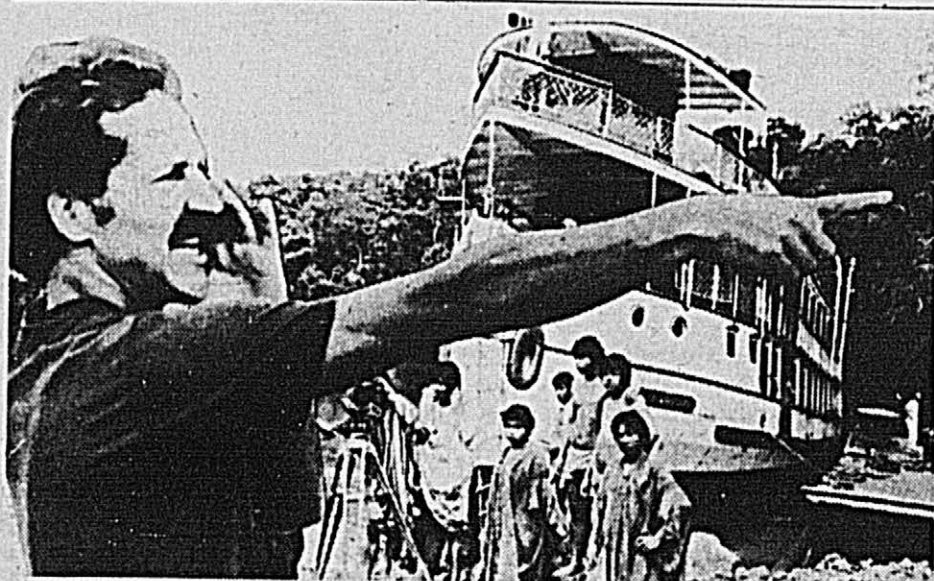
ANVA organizers expect that the Litton security guards may be overzealous in their attempt to remove the human blockades. Because they don't want to have any injuries, this being a first time for many, no affinity groups will risk confrontation and employees' vehicles may gain entry.

"But," says Schroeter, "if we do not succeed in closing Litton for the day the action will not be a failure."

"Power is never the property of an individual; it belongs to a group and remains in existence only so long as the group keeps together ... Power and violence are opposites; where one relies absolutely, the other is absent ... the opposite of violence is not non-violence, but power." Hannah Arendt in "On Violence."







## "New" films: the good the bad and the boring

Brendan Kelly

It would be irresponsibly exaggerated to use a word like *greatness* with regard to the recently finished Festival International du Nouveau Cinéma. More reasonably, the films can be classified into three amorphous categories: the good, the bad, and the boring.

But taking into account Montréal's generally less than adequate selection of non-Hollywood films (especially in English), the Festival, discussions of artistic excellence aside, is certainly needed to fill the cultural gap.

The public demand for this 'new' cinema is there, judging by the large turn-outs for many of the films, but the irritating question still remains (at least in the minds of fastidious critics) as to who these film-watchers are. The dominant impression, after more than a week of films, is that they're mainly keener film students, aspiring film-makers, and/or assorted arts students.

If this observation is valid, it raises important questions about the films themselves. Is there any point in creating solely for the benefit of an academic elite? If the pedantic questions asked during the discussions are any indication of the audience's point of view, I'd argue these films are nothing more than noises, some more eloquently constructed than others, echoing in an empty room.

An exemplary case was the audience reaction after the screening of three short films by the cinéma-vérité/underground director Robert Frank. The unifying feature of the three films is their utter disregard for film-making convention. Frank, who was present at the Festival, claimed his technique was really a consistent lack of technique and that he was more interested in ideas than film production. After 90 minutes of endless, rapid, shaky movement of the camera and blurry images, it came as no surprise to hear this.

Yet the audience persisted in asking him numerous questions about cinematic style and technique. ("What is the significance of your use of greyish colours?") My doubts about the worth of making films for this audience were developing as I listened to Frank hedge the questions.

Nonetheless, the films were ample compensation. The best was the absurdly funny *Pull My Daisy* from 1959. Based on Jack Kerouac's play *The Beat Generation*, the master of bop prose himself narrates the story about several

beat youths spending the evening with a nervous bishop and his mother.

Performances by Gregory Corso, Allen Ginsberg, and others as agitated young writers are often amusing; but Kerouac's narration is what makes the film something more than a literary footnote. His tough, grainy voice perfectly captures the alchemy of romantic mournfulness, youthful exuberance, and distrustful pessimism that typified his generation of American rebels. The only vocal comparison that comes to mind is Woody Guthrie.

The sole problem is that the text is typical of counter-cultural sexist attitudes. The wife is seen as the conservative domestic force, to be sneered at for the dull housework she does, and to be left behind when the young men seek inspiration on the streets of New York.

Robert Frank later said that you had to view this attitude in the context of a different, less sexually egalitarian, era. But the problem with this explanation is that this subtly sexist perspective, which is not overtly spelt out in the film, hasn't changed at all in much counter-cultural art (see the critic Ellen Willis on the sexism of *Easy Rider* and *Alice's Restaurant*).

The other two shorts by Frank, *Life Dances On* and *Energy and How to Get It*, are less satisfying due to the lack of a coherent structure. Though obviously a deliberate omission on Frank's part, the films leave the viewer with the impression of having watched two more-or-less innovative home movies.

Still the William S. Burroughs fans get to see the author acting sinister in *Energy* and, if you're able to ignore the convoluted narrative of that film, it can be appreciated as a bizarrely hilarious portrait of a mad inventor who believes he can solve the world's energy problems if only the authorities would stop persecuting him.

Ironically the biggest event of the Festival wasn't primarily cinematic. Rather it was musical. More specifically, it was a rare showing of Robert Frank's film exposé of the Rolling Stones *Cocksucker Blues*. The film irritated the Stones to the point where they paid Frank large sums of money to show it only a few times each year. There were

over 1000 fans clogging the main floor of the Hall Building last Saturday night hoping to see rare film footage of their idols. For the first time in the Festival, the academics were outnumbered (though it was a close-run thing).

It was easy to see why the Stones were so concerned about the movie. From the title song ("Where do I go to have my cock sucked, where do I go to have my ass fucked") to the scenes with a junked-out Keith Richards continually nodding off, the ruthless accuracy of the camera depicted the pathetic, mundane lifestyle of the Stones. The guys in the audience who were yelling for Mick and Keith at the beginning of the film weren't as vocal afterwards. In fact, it's reasonable to say that any previous admirer, with even the lowest degree of consciousness, would've had his faith badly shaken by the film.

There's the infamous scene in the Stones' jet where the roadies and groupies have sex as the Stones cheer on enthusiastically, there's the needles in the arms and the resulting spaced-out justifications, but, most importantly, throughout there's the Stones, no longer the picaresque anti-heroes, but simply aging men living a sordid life. They have too much money to feel sorry for them but when Richards' dead-end eyes stare stupidly at the camera, pity is the first reaction.

Another big rock attraction at the Festival was Derek Burbridge's *Urgh: A Music War*. Made last year, it's a blandly filmed concert film of countless forgettable 'new wave' bands that supposedly "utilize the freedom of the post-punk era to find a musical expression that's fresh, engaging, and committed." Most of the music is about as fresh as rotting vegetables and, sure there's commitment, but who particularly cares about a strong commitment to making money.

Burbridge is currently at work on a feature on the Police which gives some indication of his aesthetic sensibility (or lack thereof). It would be pointless to mention all the awful groups but even more irritating than the boring content, was the style of the film. It's very traditional rock film-making, in other words, the camera focuses on the lead singer ignoring all else, and the sound is atrocious.

Fortunately, there's more to celluloid life at the Festival than depressing rock movies. Joel Sucher and Steven Fischler use rock music and more generally youth culture as material for their documentary *Anarchism in America* but it's really a broader, historical study of the rise of the political philosophy of anarchism in the United States.

The major flaw is that Sucher and Fischler take a typically naive, American attitude toward the subject matter. To be a libertarian or an anti-government advocate or an individualistic entrepreneur or a co-op farmer does not necessarily make you an anarchist. But the independent trucker who talks about less government intervention in his business manages to fit into the directors' broad, watered-down definition of anarchism.

In this context, the footage of more significant anarchist events like the the take-over of Barcelona in 1936 by the Spanish anarchists or the interviews with radical thinkers like Emma Goldman are trivialized. Some of the sequences are actually laughable like the interview with a former Republican Party speech writer who is talking about his anarchic ideas. By this point, the directors' credibility has totally disintegrated as the film slips into meaninglessness.

Sucher and Fischler end up appearing like first year political science students discovering revolution over their first joint. The only honest moment is when the title *Anarchism in America* flashes on the screen; there's a long pause, then a question mark appears after the title. The film offers little evidence of a positive answer to this question.

A much more successful documentary is Les Blank's *Burden of Dreams*. Known for his film portraits of marginal musicians in the U.S., Blank befriended the German director Werner Herzog and was later recruited to chronicle the ill-fated filming of Herzog's epic *Fitzcarraldo* in the jungles of Peru. Fortunately, *Burden of Dreams* manages to transcend the cliché of a film about a film and stands up as an admirable work in its own right.

The star of the documentary is Herzog himself who valiantly attempts to justify his artistic excesses (including side-effects like the death of five Peruvian Indians involved in the production). Herzog's belief is that without dreams and the articulation of them, "we would be cows in a field." Further, he goes on to say, "the world of every-day events hides a reality of dreams."

Standard ideas for an imaginative artist, but the crucial difference is that a film-maker, unlike a painter or a writer, works with the every-day realities of equipment, employment, and personal interaction. As Herzog contemplates the obscenity of the Amazonian jungle, the Indians are living in squalid, unsanitary conditions on the set and receiving \$3.50 a day for their labour (which Herzog supports because it's twice the going-rate in rural Peru). Herzog's artistic end is certainly laudable but his means of getting there are, in essence, no different than other white exploiters of native peoples.

*Burden of Dreams* takes no explicit moral stance because it doesn't have to; the images speak for themselves. Les Blank's condemnation of Herzog comes most clearly from Herzog himself.

After the film, Les Blank was available to answer questions. He emphasized that he still regarded Herzog as a friend but that "my contempt for him as an egotist on the loose has been greatly strengthened." Herzog, he went on to say, "would sacrifice his life for the sake of film-making but not the lives of others, unless they were willing."

As the audience filed out of the cinema, this suicidal dedication seemed monstrously out of place. Admittedly, *Fitzcarraldo* has a larger audience than the elite that attended the Festival but still the warped priorities are extremely disturbing. Les Blank stressed that *Fitzcarraldo* was by no means a Hollywood production but being non-Hollywood is no excuse for exploitation as it is an equally poor excuse for some of the blandness seen in other Festival films.



# Student plays emerge successful

by Mary Bredin and Nancy D. Kingsbury

"The play is the thing" and Tuesday Night Café follows the Bard's advice to the letter as they present three ingenious one act plays this week. The authors — James Nadler, Shawn Goldwater and Joe Masrour — have created three pieces which adeptly use the structure and form of their medium. They are all McGill students and it seems incomprehensible that such talent has been gone unrecognized and unknown.

The three plays are all very different but each uses language and various theatrical techniques in a very tight and

adept manner. Nadler, in *With a Bit of Lime* (obviously the title suggests the tangy nature reflected in the verbal banter) treats a highly unlikely situation with the utmost normality.

The lines are quick and sharp; they pick on such diverse topics as California, pick-up lines, and pickles and give the play its indomitable spirit. The play's dialogue is used to highlight the bizarre situation of a woman 'recognizing' someone in a restaurant while the gentleman in question doesn't remember her.

On the other hand, *Both of Us* (Goldwater) relies on the perceptive technique of having the characters shadowed by their childlike 'ids.' The picture of the boss chewing out his employee is reflected as the bully beats up the whimpy alter ego. The play is like a puppet and the writer has pulled strings in a most talented manner. The technique is effective and anyone can relate to the desire of crawling away from the world as it gets too tough to face. One wishes that the play was longer than 17 minutes.

The last piece, *Spectral Heart* is by Joe Masrour and is probably the most complex of the three as he uses various technical styles with effective and poetic dialogue. The leading character, Elijah, is used at three different levels: first, he is the narrator addressing the audience although he knows it is not right; second, we see the character as his 'real' self, and finally as his inner self. Elijah, in all his perceptive sensitivity, provides us with the fairest description of his play, as "wordy and possibly relevant."

In *With a Bit of Lime*, Mary Jo



Albert Nerenberg in *Spectral Heart*

Eustace portrays a lonely woman desperately delving into a past affair. She develops her character slowly but finishes with a bang (literally). David Beilin plays the forgetful Casanova with disarming conviction.

The second play was gifted with equally talented actors, the star of which was Effi Mayer — the boy-half of the adult male office worker. She catches the essence of childlike behavior as she flips through her *Spider Man* comic book, and screams memorable childhood hollers such as, "I don't wanna go, and nobody can make me go."

*Spectral Heart* relies heavily on the central character of Elijah and his angst,

potrayed by Albert Nerenberg. Perhaps the most dramatic performance of all three plays, he is able to internalize the inner conflict of the writer to present a convincingly torn person.

"He goes through hell being with himself," says the old college roommate to Elijah's wife, and we are drawn into this individual hell. Although the play relies on dramatic tension, there are, nonetheless, those remarkable sparks of humour which are much needed in such a production.

The structure and language of all three is the most appealing aspect. They are novel and perceptive. The dialogue never falters in any of the productions, but is most heavily used in the first. The second depends more on an off-beat theatrical technique — the use of characters and their Id's. The final play successfully incorporates dialogue and technique. They provide sparks of insight and recognition to shed some light not only on interactions between people, but most notably, within people.

To select the best is a difficult task. See them and decide for yourself — they're playing through to Saturday.



David Beilin and Mary Jo Eustache in *With a bit of lime*.



Effie Meyer and Richard Bauers: an adult, child equation in *Both of us*.

# Theatre waltz a dirge of puppets

by Victoria Littman

A sad, slow, French farce opened at Moyse Hall last night. The English department of McGill University begins its 1982/3 season with Jean Anouilh's *The Waltz of the Toreadors*, directed by Brenda Anderson (the chairman of the drama department). This exploration into the ridiculous, fantastical power plays of sexual politics amid the desperation caused by the onslaught of old age is a challenge for university theatre.

The technical presentation of this production deserves praise. Patrick Neilson's set is reminiscent of classic French designs for Molière's plays. Its forced perspective cohesed by sharp converging lines, dazzles the eye. The raked stage finally allows us to see the actors' feet in Moyse Hall. The set is clean, powerful, and pleasing. A mixture of white, pale blue, and pink surround a dark marine blue table with black chairs. The only uncomfortable poles of the set are two snake-like phallic pillars which are neither integrated with the rest of the decorum by their innate symbolism nor by their stylistic form. The hanging spider web structure hovering over the set is, on the other hand, attractive enough and symbolically sound.

Subtle power characterizes David Coffman's intelligent lighting design which soothingly guides us through the webs of this black farce. Sudden shifts in colour on the backdrop also enhance the

melodramatic flare of the scene endings. The original score of music by Daniel Silverberg serves as a witty interlude to scene changes and heightens the eerie blackness of the play. The costumes, although well done, clash on occasion.

There seems to have been a lack of directorial concept unless disparate, unmotivated movement was the theme. Ghislaine (Diana Kolpak), the faithful virginal mistress of General Snt. Pé (Jimmy Pappas), standing atop a chair in the third act, says, "I am no longer a dog without a collar. I have a little cord around my neck with my owner's name on it. How good it feels!" It is this line that made the directing clear. It is unfortunate that the directing is used to make the actions and thoughts of the characters less understandable but perhaps it's a new trend. I suppose, however, it could be argued that the director is only being true to the puppet nature of Anouilh's characters.

Kolpak shines among this cast. Her background in dance lends graceful freedom to her movements. She and her counterpart, the finicky secretary, played by Mark Krause, brings life to a rather flat picture. Their valiant attempts to vitalize the randomly directed movement were greatly appreciated. Michael Hoyt displays conservation and sharpness of gesture in his dull portrayal of the philosophical Dr. Bonfant. In contrast, Delise Alison, playing the

Madame, is overburdened with gesture, although she put some guts behind her viciousness, and faltered on her lines only once or twice, unlike her husband who scored very high on that count.

Unfortunately, Pappas as the ineffectual, officious, and lascivious General Snt. Pé, is understuffed in a toy soldier outfit that compliments his rhythmical line delivery. It is difficult to say

anything about the General's two daughters who seem to be directed as young psychopaths in a German existential asylum, but maybe I'm missing something. By the way, Ava Rave has a wonderful punk hairdo as the maid.

Well, you ought to taste this black pastry. Some bites go down well and technically it is an enchanting visual experience.

## Ode to the gladiators

My evening galaxies  
cresting the sky:

your brilliance transcends  
the fiery planets,  
and spears the stars  
like spangled fish.  
Your words dance,  
infra-red,  
on the curve of creation.

Verdant virtuosos:  
you twirl images like batons  
in the ringing air,  
capture each blazing  
butterfly of sound  
on the point  
of a metaphor.

Your Olympian voices  
crash like symbols,  
and we are moved,

as an audience  
is moved to tears  
by its own applause  
for a stellar performance.

Love of truth  
is the beginning  
of poetry.  
The prophetic earth  
slumbers,  
leaps to life  
in the stroke of a pen.

I embrace with eternal  
joy, your antidotes  
to dullness and despair.  
I clench my fist  
with yours, log-roll  
the universe  
in your torrent of poems:

you poets, dreamers  
and drummers of vision.

Mona Elaine Adilman



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continued from page 1

Bill 101 has abrogated the obligation to comply with the "freedom of expression" guarantees in the Charter.

Quoting from the Charter, Karen Kolodny, also representing the province, said the Charter permits the provinces to limit "freedom of expression" as long as the limitations are

"reasonable" and can be "justified in a free and democratic society." The provincial government, she said, must protect the French language.

And on this week's issue we had with us... Robert Merello, and that other guy Peter Kuitenbrouwer (making a cameo) and Suzy Goldenberg and Kristel van Ineveld and me and Joni Lupovitz and Brian T., and Paula Slepiewicz, and Brendan Kelly and Ron Fleischman. Till next week y'all.

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"Sigd" is the time of year the Falasha people come together to pray that they return to Jerusalem. It is also a time that the communities have the chance to share the different problems they face. On this night we will be looking at the plight of Oppressed World Jewry.



**7:45 pm, Monday**  
**November 15**  
 3460 Stanley  
 845-9171



**Caribbean Students**

There will be a meeting tomorrow, November 12 at 6:00 p.m., Union Building B09/10, to finalize cultural & magazine committees.

It's very important; please try to attend. Patties & Roties will be on sale — Heavily subsidized!

**WILL YOU BE REMEMBERED 10 YEARS**  
**from TODAY?**

**BE SURE YOU ARE.** TODAY'S THE LAST DAY.....GRADS!



# Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m. We must have your ad by 11:30 a.m. In order for it to appear the next day.

McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.

McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day.

The Daily reserves the right not to print a classified ad.

## 341 - APTS., ROOMS, HOUSING

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Graduate Student requires accommodation commencing winter semester (January 1983) within walking distance of McGill campus. Forward particulars to: Brian G. Langlois, Esso Plaza - 2117, 237-4th Ave. S.W. Calgary, Alta. T2E 0H6

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Black woman would like to share her apartment in Westmount with someone between the age of 27-30. Call 937-0926.

## 352 - HELP WANTED

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## 372 - LOST & FOUND

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Lost November 4, a pair of glasses in a brown case. If found please call 487-2225; Reward.

## 374 - PERSONAL

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## 385 - NOTICES

ALPHA GAMMA DELTA invites all women to join us for Breakfast, Tuesday, Nov. 9 (8-10:30 a.m.) and Tea, Thursday, Nov. 11 (3-5 p.m.). 3547 University No. 11. Hope to see you there.

There will be an Old McGill staff meeting Thursday, Nov. 11 at 3 o'clock p.m. All staff members are encouraged to attend. Photographers & writers welcome.

Socialist Feminists: We are currently creating a Montréal-wide socialist feminist organisation whose primary objectives are educational and political. If you are interested in joining the collective, please call Catherine at 845-3873 or Paula at 392-8955 (leave name & number if we're unavailable). Women only, please.

DREAMWORK GROUPS are being held at the Montreal Centre for Personal Growth. For more information phone 284-0062.

Acapulco 2 weeks, flight and hotel, from \$499 US and Florida 10 days, transportation and hotel, from \$240 US. Call Bev 487-7316, Joyce 484-0757.

TOGA... the Zetes are paying tribute to the Emperor Galigula Friday Nov. 12th at 9:00



## This weekend at the Redmen Invitational

Friday, Nov. 12, 8:30 pm

Western Ontario vs McGill

Saturday, Nov. 13, 4:00 pm

Bishop's vs McGill

Sunday, Nov. 14, 2:00 pm

St. Mary's vs McGill

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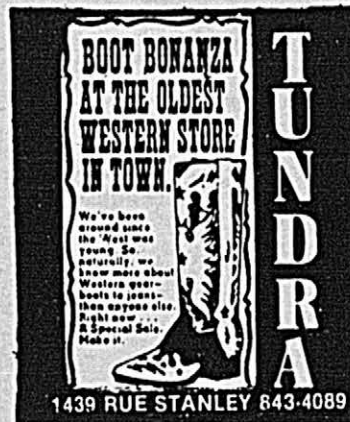
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p.m. For this party follow the white footprints behind Union.

COME WORSHIP! Sunday morning services in the Protestant tradition on campus every Sunday, United Theological College, 3521 University, 10:30 a.m. followed by brunch. All welcome. Co-sponsored by Presbyterian and United Church chaplaincies.

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Saturday, November 13, 1982 1:00 p.m. Percival Molson Memorial Stadium

Come out to watch the McGill University 'Redmen' defend their 1981 CIAU Soccer Championship. They will be trying to win it for the second consecutive time this Saturday.



### GENERAL MEETING

of all  
**Track and Field Enthusiasts**  
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**Room 305 & 306**  
Thursday, Nov. 11th  
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### The Waltz of the Toreadors

by/de Jean Anouilh  
NOV. 10-13, 17-20 .8 p.m.  
Moyse Hall, Arts Building  
853 ouest, rue Sherbrooke  
McGill University  
réservations: 392-4637 3-7 p.m.  
tickets/billets: \$4.50  
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### Vive le Montréal libre Vote November 14



#### This weekend at the Redmen Invitational

Friday, Nov. 12, 8:30 pm  
Western Ontario vs McGill

Saturday, Nov. 13, 4:00 pm  
Bishop's vs McGill

Sunday, Nov. 14, 2:00 pm  
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